



a few bars from the classic "How High the Moon", demonstrating this principle.

This continuing love for jazz is clearly evident in Dizzy's performances. Opening night, in the Wintergarden Room, he and his band ignited the club, playing songs which ranged from blues to classic bebop, such as Dizzy's composition "Night in Tunisia."

The group is made up of the father and son team of Sayyid Abdul Al-Khybyr on reeds, and Masyr Abdul Al-Khybyr on drums - both of Ottawa - and bassist Steven Bailey of Miami. Dizzy refers to them as "a motley crew of virtuosi," and they were all clearly masters of their instruments. Dizzy himself plays not only his legendary trumpet but keyboard and congas. A particular joy was his singing, which ranged from blues to classical jazz singing, as on "Gee Baby Ain't I Good to You?" Midway into the second set, Dizzy cut loose with some incredible scat singing which seemed effortless, revealing his remarkable sense of rhythm and pacing.

But this is not to suggest Dizzy dominated the show. In fact one of the great pleasures of the evening was the unspoken interaction between the band members. Even though they have only been playing together for a year, one senses the perfect coordination required for the complex key shifts and tempo changes characteristic of jazz.

This is - if anything - what makes a live performance so exciting, for jazz is never the same twice. In few other art forms are spectators privileged enough to see something new created on the spot. One can imagine, observing Dizzy in the Wintergarden Room, the highly charged atmosphere that must have accompanied the birth of bebop in the clubs of New York City.

Dizzy admits that it hasn't been easy for jazz musicians to get recognition over the years. He can count on both hands the number of jazz hit records in the recent past. He attributes this lack of mass appeal to several things.

"Jazz is an intellectual music," he argues. He compares it to rock and roll, which has more mass appeal, but perhaps less dedicated musicians.

"In the whole rock and roll picture there are only a few musicians that are of the calibre of jazz musicians," he claims. "The masters of rock and roll are few."

However, he sees promising talent emerging among young jazz musicians. He especially is impressed with Grammy-winning trumpeter Wynton Marsalis.

"My God, he has practiced," Dizzy said. "That stuff that he plays, you don't just pick up a trumpet and play that. Especially his classical. That requires hours and hours and hours and hours."

As Dizzy himself said, about one of his most famous songs: "It has withstood the vicissitudes of the contingent world, and moved within the world of the metaphysical - *no shit.*"

I have to agree. But don't take my word for it. Get down to the Wintergarden room and catch a glimpse of one of the living masters of modern jazz.

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Deadline: March 23, 1984

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